श्रवोण

गोड्यां होराणे गीतक

केरळांतलें एक लोक गीत

संपादक

पी.जी. कामत एम.ए.



केरल कोंकणी अकादमीचें प्रकाशन

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SRAVON
(Konkani folk poem)

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Trichur-20

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भितर सरल्यार

दोन उतरां

'श्रवोण, गोड़्यां ओराणे गीतक' नांवांचे हें पुस्तक आतां आमी नागरीन उजवाडायतात. हांतु टिप्पणी अंग्रेजीन बरयल्या. कित्या कोंकणीन ना? सांगन. कान दीवन आयकात. नागरीलिपि परिचय आशिल्ले कोंकणेय कोंकणी पुस्तकां वाचनात, कोंकणी पुस्तकांतु वाचूक-शिकूक कांय आसा म्हणु तांकां आतांय दिसना. कोंकणीक लिपि ना म्हणचे कोंकणे ऊणे न्हय. ह्या परिस्थितींतु नागरीन कोंकणी काव्याचो परिचय करवप आनी वांगडाच अंग्रेजीन 'नोट्स' दीवप उचित मानून ह्या पुस्तकांत आमी तशें केल्यां. कोंकणी मोगी-वाचपी हें बरे तरेन समजून आमकां माफ करतले म्हणु लेकतात.

दयानन्दम
चेरुमुक्कु
तृशूर
15-8-96

पी.जी. कामत
अध्यक्ष
केरल कोंकणी अकादमी
कोची-6

Thanks

Kerala Konkani Academy is deeply grateful to Sri. A.R. Balakrishna Prabhu for the invaluable services rendered by him in connection with this book.

B.L. MALLIA
SECRETARY
KERALA KONKANI ACADEMY

PREFACE

This little book gives the नागरी version of श्रवोण, गोड्यां ओराणे गीतक, a folk song which was popular among Kudumbis in Kerala even up to the beginning of the 20th century.

In the newly developing social set-up in the present day India, old traditions have almost all broken down and in the terrible avalanche all our precious folk literature has been washed away. About four years ago Konkani Sahitya Samaj of PERUMPADANNA, NORTH PARUR, KERALA, bravely came forward to collect this song from knowledgeable sources. Sri. K.B. NARAYANA YOGI, a grand old yogic scholar gladly recited श्रवोण to Sri. K.K. Subramanian who published it as recorded by him in the Malayalam script for the benefit of Konkanis in Kerala.

Ever since its publication in the Malayalam script, Kerala Konkani Academy has been looking forward to putting up the Nagari version for the benefit of the Konkani reading public outside Kerala too and also others who may be interested in the subject. But it is only now that Providence has permitted us to do so.

Kerala Konkani Academy in this edition prepared by its Chairman, gives the text in Nagari and notes in English, so that those readers who have not yet developed the habit of reading Konkani in the Nagari script even though they are quite conversant with it, are also enticed and benefited.

We invite Konkani scholars of various disciplines, LINGUISTICS, FOLKLORE, PRE-HISTORY, SOCIOLOGY, MYTHOLOGY etc., to delve deep into this poem for whetting their intellect and augmenting our knowledge of Konkani Folklore, Language and Literature.

We would also bring to the kind attention of our scholars 'Godde Ramayan' published in 1989 by the learned Konkani lover Prof: R.K. Rao, Director, Konkani Language Institute, Karanakodam, Kochi-682 025, Kerala. It is a pity that this classical Konkani poem of the Bhakti Movement of our National Literature has not received the attention it deserved. This situation does not at all speak well of our scholars, public men and public Institutions, Let everyone take note and be concerned.

Kerala Konkani Academy expresses its deep gratitude to its writers, readers and supporters, and asks for more and more. Like the hungry OLIVER TWIST, the darling of Charles Dickens, our Academy also is hungry and wants more.

Chairman
Kerala Konkani Academy
GOKUL
Kochi-682 006

Trichur
15-8-'96.

PREFACE

This little book gives the [illegible] version of [illegible] [illegible], a folk song which was popular among [illegible] up to the beginning of the 20th century.

In the rapidly developing social set-up of the present day India, old traditions have almost all broken down [illegible] environment all our precious folk literature has been [illegible]. About four years ago [illegible] of [illegible] KERALA, [illegible] from [illegible] sources [illegible] who [illegible] published [illegible] of [illegible] in Kerala.

Ever since its [illegible] of the [illegible] [illegible] Academy has been [illegible] forward to publishing [illegible] [illegible] Kerala [illegible] [illegible].

Kerala [illegible] Academy [illegible] Commentary gives the text in [illegible] and [illegible] those readers who have not [illegible] with it, are also [illegible] and benefited.

The [illegible] of various [illegible] FOLKLORE [illegible] etc. [illegible] on this [illegible] our knowledge of [illegible] Language and Literature.

We would also bring to the kind attention of the [illegible] published in 1969 [illegible] in the [illegible] It is a pity that [illegible] the [illegible] This [illegible] of our [illegible] public [illegible] take note and be corrected.

Kerala [illegible] its [illegible] to [illegible] and [illegible] for more and more [illegible] CULTURE [illegible] of [illegible] also [illegible].

[illegible]

Kerala Folklore Academy

[illegible] [illegible]

[illegible] [illegible]

श्रवोण
(गोड्यां ओरोणे गीतक)
नमो नम

Every line is sung twice. Here below each line is given only once, so as to save space.

ॐ गायायि सेयिंसा सेयिंसा मजे नमो नम [1]
त्या तीन गणां सेयिंसा सेयिंसा मजे नमो नम

At the end of every line in this section, सेयिंसा.....नम is repeated. Hence it is only shown dotted below:-

देव गणस्पते तुका.....
देव नरायणा तुका.....
चन्द्रा सूर्या तुमकांय.....
आकाश गन्धर्वा तुमकांय.....
धरत्ते माये तुका.....
भूमि पांचोय मायांक.....
सातोय दोणि लोकां तुमकां.....
लोका प्रजांक तुमकांय.....
गुण्डो फतोरु तुमकांय..... [11]

ॐ गायायि.....नम

पोरने जन्मार दोगां अन्धकां जन्मोळिं गा [12]
पोरने जन्मार दोगा अन्धकां जन्मोळीं

Every line is repeated twice, The first one ends with 'गा'; but the repetition does not carry it.

अन्धकां दयेणि सातोय दौळां बान्दीलीं गा
सतोय दौळाडे पुजे रिषी जन्मोलो गा
राजा-रौळारां रिषी कांय राबळो गा
पुजे कोपय रिषीणी उरवुळीं काडिलें गा
राजा तोळियां रिषी नांवुच्याक चलिलो गा [18]

ॐ गायायि..... नम

बेंड बोरी पाणियेंत रिषि कांय देंवलो गा [19]
राम राम मुण्णु तीनि बुसकळे मारले गा
बुसकळे मारूणु रिषी उंचारि सरिलो गा
आंग-पांगोय रिषीणी सराणी पुशीले गा
गंध दुपय रिषी पानियां करीतो गा
चेंबु बोरणु पाणि रिषीणी हातीं काडीलें गा
राज-रौळरां रिषी चलोणु पावलो गा [25]

ॐ गायायि.... नम

चावियां घोसूय रिषीणी हातींतु सोडयलो गा [26]
उरुवुळि काडूणु रिषीणी मात्यारि धरयली गा
सातय दौळाडे रिषि चलोनु पाविलो गा
उरुवुळि काडूण रिषीणी भुंयचेरि दारयली गा
चावियां गोसूय रिषीणी हातींतु काडिलो गा [30]

ॐ गायायि.... नम

सातोय दौळां दरवोटे कायिं उद्रयले गा [31]
सातोय दौळाडे कोयरु-शितोडो करयलो गा (करीलो)
सातोय दौळाडे रिषि निवोजु करीता गा [33]

ॐ गायायि.... नम

निवोजा उरुवुळि काडूण दौळांतु दवरली गा [34]
सातोय दौळाडे रिषि पुजेको बयसोलो गा
वेद विधि प्रकार पुजा करीतो गा
पांचय फुळाणि रिषि पुजा करीता गा
नेत्रां दकूणु रिषि मोन्त्रु जपीता गा
दूप दीपोय दकोण पुजा मू करीता गा
करपुरा आर्ति दकोणु पुजा मू करीता गा
राम राम मुण्णु पुजे सुग्ळेगु दीवीलो गा
पुजे बेसल्लो रिषि कांय उबटलो गा [42]

ॐ गायायि..... नम

निवोजा उरवुळि रिषीणी भायरि देरयली गा [43]
चावियां घोसूय रिषीणी हातींतु काडिलो गा
सातोय दौळा दारवोटे कांय दंकिले गा

चावियां घोसूय रिषीणी हातींतु सोडिलो गा [46]

ॐ गायायि.....नम

निवोजा उरवूळि रिषीणी मात्यारि दरयिली गा [47]
राजा रौळारां रिषी चलोचे लागलो गा
मार्गे मोद्दें दोगां अंधकां देखीलीं गा
निवोजु काडूणु रिषीणी अंधकां दिविलो गा [50]

ॐ गायायि... नम

निवोजु खावूणु अंधका मोदमोसु फुटोळो गा [51]
मोदमोसु फुटोणु अंधका गरभु धरिलो गा
एक नूयला दोणि मासां गर्भु जाविलो गा
दोणि तीणी चारि मास अंधका जाविले गा
चारि नूयला पांच मास अंधका जाविले गा
पांचो मासारि अंधका दुवाळे जाविले गा
कसले कसले दुवाळे अंधका जाविले गा
चांग हज्जे दुवाळे अंधका जाविले गा
चांग हज्जे दीवनु दूवाळे पुरयता गा
दुवाळे पुरयता माजे कळगो मुनि रिषी गा
पांचो सोवो मास अन्धका जाविले गा
सोवो सातो मास अन्धका जाविले गा
सातोय मासाडे अन्धका दुवाळे जाविले गा
कसले दुवाळे माजे अन्धका जाविले गा
भांगरा-शिंगरा दुवाळे अन्धका जाविले गा
दुवाळे पुरयता माजे कळगो मुनि रिषी गा [66]

ॐ गायायि.... नम

सातो आटो मासो अन्धका बोरिलो गा [67]
आटो नोवो मासो अन्धका बोरिलो गा
नोवा मासारि अन्धका दुवाळे जाविले गा
कसले दुवाळे माजे अन्धका जाविले गा
अम्ब्या-तुम्ब्या दुवाळे अन्धका जाविले गा
दुवाळे पुरयता माजे कळगो मुनि रिषी गा [72]

ॐ गायायि.... नम

धाय मासो धाय दीसो धा घडियो सरले गा [73]

चांग घडियेरि एकु जन्मु जन्मलो गा
जन्म घेविलो एक बालु जाविलो गा
पांच दिसांची होडाय बालूक जाली गा [76]
ॐ गायायि..... नम

शेजार बायलांक रिषीणी सादु करयलो गा [77]
सादु काराणि शेजार बायलो येविल्यो गा
कसले कार्याक आमकां सादु करयलो गा
तावेळ सांगतो जालो कळगो मुनी रिषी गा
याचे बालाक तुमी सटी पुजयका गे
शेजार बायलानि बाला सटी पुजयली गा
सात दिसाडे बाला सातो वाडिलो गा
शेजार बायलांक रिषीणी जात्रा पेटयली गा [84]
ॐ गायायि.....नम

बारा दिसाडे बाला पाळ्यां धरयका गा [85]
शेजार बायलांक रिषीणी सादु करयलो गा
कसले कार्याक आमका सादु करयलो गा
तावळ सांगतो जालो कळगो मुनी रिषी गा
याचे बालाक तुमी पाळ्यां धरयका गे
पाळ्यां धरोणु बाला नामो बोळयका गे
शेजार बायलानी बाला पाळ्या धरयलो गा
श्रवणांचो वीरु म्हणु नामो बोलीलो गा [92]
ॐ गायायि....नम

दिसीं वाडोणु श्रवणु मासीं वाडोलो गा [93]
मासीं वाडोणु श्रवणु वरसीं वाडोलो गा
पाँच वर्साडे श्रवणाक विद्या दिवीली गा
विद्या दिता आज कळगो मुनीरिषी गा
सातोय देवुळांडे आणि पुजा करीका गा
सातोय देवुळांची चावि श्रवणाडे दिली गा [98]
ॐ गायायि...नम

पुजे कोपय श्रवणान उरवुळीं काडिलें गा [99]
राजा तोळियां श्रवण नावूंक चलीलो गा

बेंड बोरि पानियांतु श्रवण कांय देवलो गा
राम राम मूणु तीणी बुसकळे मारिले गा
बुसकळे मारुनु श्रवणु उंचारि सरिलो गा
आंग-पांगोय श्रवणान सराणी पुशिले गा
गन्दा दुपय श्रवणु पानियांतु करितो गा
चेंबु बोरनु पानी श्रवणान हार्ती काडिले गा
राजा रौळरांतु श्रवण कायिं पावलो गा [107]

ॐ गायायि...नम

चाविये घोसूय श्रवणान हार्तींतु काडिलो गा [108]
पुजे कोपा उरुवुळी मात्यारि दरयली गा
सातोय देवुळांडे श्रवणु चालोनु पावलो गा
उरवुळि काडूणु श्रवणान भुयिंचेरि दरयली गा
चावियां घोसूय श्रवणान हार्तींतु काडिलो गा
सातोय दौळा दारवोटे कायिं उदरयिले गा
सातोय दौळां कोयरु-सितोडो करयलो गा
सातोय दौळांडे श्रवण निवोजु करीता गा [115]

ॐ गायायि.....नम

निवोजा उरुवुलि काडूण दौळांतु दवरीली गा [116]
सातोय दौळाडे श्रवणु पुजेक बयसलो गा
पांचोय फुलाणी श्रवणु पुजा कोरिता गा
नेत्रां दकोणु श्रवणु मन्त्रु जपिता गा
दूप दिपोय दकोण पुजा मू करीता गा
कर्पूरा आर्ति दकोण पुजा मू करिता गा
राम राम मुण्णु पुजे सुग्लेपु दिविलो गा
पुजे बयसल्लो श्रवणु कांय उबटोळो गा
निवोजा उरुवुलि श्रवणान भायरि दरयली गा
सातोय दौळां दरवोटे कांय दंकीले गा
चावियां घोसूय श्रवणान हार्ती सोडिलो गा
निवोजा उरुवुळि श्रवणान मात्यारि दरयली गा
चलौंक लागलो श्रवणु राजा रावळरांतु गा [128]

ॐ गायायि.....नम

मार्गे मोध्यें दोगां अन्धकां देकीलीं गा [129]

मारु चोरुय म्हणु जाजे करीले गा
एको एको कोरुण काय बोरि सरनाय गा
गुण्डो फातोरु काडूण् इन्दूणु मारिले गा
शाप-श्रापोय गाणु अन्धकां बोरि सरलीं गा , [133]
ॐ गायायि....नम

चळोणु पावलो श्रवणु राज रावुळारारि गा [134]
तावळ नुंगवीता जालो कळगो मुनि रिषी गा
यो वे निवोजु यंगा किसी आडिलो गा
आवसु-बापूस, तेजे मार्गे पोळ्यायिं गा
योच निवोजु तिंका कांय दीवुंका गा
तावेळे सांगता जालो श्रवणांचो वीरु गा
मार्गे मोध्यें दोगां ओर्गा देकीलीं गा
मारु चोरूय म्हणु जाजे केरीलि गा
गुण्डो फातोरु काडूण इन्दोणु मारिले गा
तावळ सांगतो जालो कळगो मुनी रिषी गा
ओडु पापु दोषु कांय जोडिलो गा
सुवर्णा कावोडि तुयें कांय पेटेयका गा
कावडी सरसी एक कुरुम्बोळो पेटेयका गा
काशी खंडां तीर्थ तुयें कांय नावुंका गा
देकीलें देकीलें तीर्थ तुयें कांय नावुंका गा
नगरी सेनारा तुयें सादु करीका गा
जाय जाल्यें सुवर्ण रत्न कांय दीवुंका गा [150]
ॐ गायायि....नम

नगरी सेनारां श्रवणान सादु करीलो गा [151]
सादु काराणि नगरी सेनार एवीले गा
तिंकडे सांगतो जालो श्रवणांचो वीरु गा
सुवर्णा कावोडि तुमी कांय पेटीका गा
कावोडी सरसी एक कुरुंबोळु पेटीका गा
जाय जाल्लें सुवर्ण रत्न काडूण दिविलें गा
सात दीस सात रात कावोडी पेटिताय गा
कावोडी सरसी एकु कुरुंबोळु पेटीलो गा

सेनरां भंगार दीवणु जात्रा पेटयले गा [159]
ॐ गायायि....नम
आवसु-बापसां काडून कावोडीं धरयलीं गा [160]

कावोडि काडून श्रवणान खांधार धरयली गा
फुलां समान कावोडि कांय धरयता गा
देखींलें देखीलें तीर्थ श्रवणु कांय नांवता गा
काशीखंडां तीर्थय श्रवणु कांय नांवता गा
रातिं मोध्याह्नि अन्धकां तान लागली गा
तावळ सांगता जालीं अन्धकां जावूणु गा
माजे पुता श्रवणा तान लागोली गा
बेला रुका सरसीं कावोडि तिरंबयली गा [168]
ॐ गायायि....नम
कुरुम्बोळु काडून श्रवणु पानी को चालीलो गा [169]
बांयकडे गेल्यरि बायिं सुकोणु पोळ्या गा
न्हंयकडे गेल्यारि न्हयिं सुकोणु पोळ्या गा
चलोनु पावलो श्रवणु होड रानांत गा
रानांतु मोध्यें एकि न्हय देखीली गा
कुरुम्बोळो काडूणु श्रवणु न्हंयतु देवीलो गा [174]
ॐ गायायि....नम
निदांतुले सरसराणि रायु उबटलो गा [175]
हस्ती सोंडाळानि पाणी पींवुंचो सब्दु आयकिलो गा
मृगया विवश जालो दशरथ-रायु गा
सबदु जालेले दिशेरि घालो बाणु रायाणि गा
तोचि निवे बाणु तो श्रवणाक लागलो गा
राम राम मोण्णु श्रवणु दर्तरेरि पोळ्ळो गा [180]
ॐ गायायि....नम
नर-मनिसा रोदु रायाणी कांय आयकीलो गा [181]
रोदु आयकील्ले दिशे रायु चालीलो गा
दर्तरिरि पळ्ळे श्रवोणा अङ्डांतु काडिलो गा
तावळि सांगतो जालो श्रवणांचो वीर गा

आवसु-बापूसु माजे मार्गे पोळयायिं गा
यो वो कुरुम्बोळु बोरनु पानी दिंवुंका गा
तान-बुकय तिंचे कांय निसरेयका गा
ताने-बुकेनि अन्थकां थांगा राबलायिं गा [188]

ॐ गायायि...नम

काडि राया बाणु धावंचो पिराणु गा [189]
भियो नाका श्रवणा जीवोण कोरोण गा
कसले प्रमाणी तुवूं जीवोण करितो गा
ताळवे फोंडांतु तुका मावो तेवोणु गा
चन्द्र-सूर्या माका शापु धालतोलो गा
हरद्या फोंडांतु तुका मावो तेवोणु गा
केळसी मोडवोळु माका शापु घालतोलो गा
काडि राया बाणु धावुंचो पिराणु गा
भियो नाका श्रवणा जीवोण कोरोण गा
बोंबले फोंडांतु तुका मावो तेवोणु गा
लोकु-प्रजाय माका शापु घालतोलो गा
पावलां फोंडांनु तुका मावो तेवोणु गा
धरती माय माका शापु घालतोली गा
एक एकूय सांगल्यार श्रवोण आयकोना गा [202]

ॐ गायायि...नम

तावळें सांगतो जालो श्रवणांचो वीरु गा [203]
पाणी व्होरनु तिंका दीवनु सांगून जाणौंका गा
फटोवूनु सांगल्यारि गोबोरु करितो गा
सत्य सांगल्यारि तुका ओशिरवादु दितलीं गा
बिरमहत्या दोषु कांय याचेरी उरचो ना गा
माजे कर्मविधी यावेर मार्गे पावली गा
काडी राया बाणु धांवचो पिराणु गा
श्रवणा लागल्लो बाणु रायाणि काडिलो गा
राम राम म्हण्णु श्रवणान नेत्रां धांकीलीं गा
राम मोन्त्रु जपु कोरणु पिराणु सोडिलो गा [212]

ॐ गायायि....नम

पाणीचो कुरुम्बोळु काडून रायु चालीलो गा [213]
देकीली रायाणी थांगा कावोडी तिरम्बयली गा
पाणीचो कुरुम्बोळु रायाणि अन्धकां दिविलो गा
पाणी पीवनु अन्धकाणी तान निसरायली गा
पाणी हाडचाक किसो तोडोवु जावीलो गा [217]

ॐ गायायि...नम

तावळीं सांगतो जालो दशरथु रायु गा [218]
तुमचो पूतु नीय हांव दशरथु रायु गा
कुरुम्बोळु बुडोणु काडता, सरसोरु आयकुणु गा
हस्ति न्हयंतु देवनु पाणी पिता ठयलें गा
तावोळीं बाणु काडूणु कांय सोडयला गा
तोचु निवें बाणु तो श्रावोणा लागलो गा
राम राम म्हण्णु श्रवणु धर्तरेरि पळ्ळो गा
बोबो आयकूणु आवुं उसूणु चेयलों गा
तावळें सांगतो जालो श्रवणाचो वीरू गा
आवुसु-बापूसु माजे मार्गे पोळ्यांय गा
ताने-भुकेन तीवीं बोबो घालताय गा
योवो कुरुम्बोळो भोरणु पानी दीवूंका गा
ताने-भुकोय तिंची कांय निसरेयका गा
इसी सांगून श्रवणान जीवु सोडिलो गा [231]

ॐ गायायि....नम

तावळें सांगतो जालीं अन्धकां जावुणु गा [232]
आमचे पुताक तुवें आमकां दाकयका गा
अंधकां काडूणु रायाणि कावडीं धरयलीं गा
खरसोणु-खरसोणु रायु कांय चलोता गा
एकु हातु जीब रायाणि भायरि दिगेयली गा
कावोडि काडूणु, रायाणि भुयिंचेरि धरेयली गा [237]

ॐ गायायि....नम

तावळें सांगतां जालीं अन्धकां जावूणु गा [238]
मोडें काडूणु पुताले सारियेरि धरेयका गा
श्रवणाचें मोडें रायाणि सारियेरि धरेयलें गा

सारियेक रायाणि उजो कांय धरेयलो गा
सारियेक बोवण्डे तीणि अंधकानि घालीले गा
पुता दुखाणि तुवूं कांय मोरतोलो गा
इसी सांगूणु अंधकाणि सारियेरि उडी घेयली गा
तेगोयिं ओर्गांक रायाणि मोछाक पावेयलीं गा [245]

ॐ गायायि....नम

नमो नम
नमो नम
नमो नम

NOTES

श्रवोण This Konkani word which is given as the title of this Poem is derived from श्रमण which means a Sanyasin of the Buddhist and Jain traditions. In the beginning they were devoted social workers leading various kinds of sevices, religious and secular. But later society proffered rich endowments on them, confined them in their Asramas and left them without any work. श्रम means work. In the beginning ण meant to lead. But later it began to have the meaning of, 'न' No, Nil. Thus leaders of work did not work, became idle and that led to their downfall. So much about the idea of श्रमण or श्रवोण.

In the folk language 'श्र' should get dissociated to शिर,'म' became 'व' as in ग्राम changing to गांव, 'व' becoming 'वो' is a truly Konkani change. Thus श्रमण should become शिरवोण. Even now we say in Kerala शिरवोणा पुजा, शिरवोणा बिरामण, शिरवोण आयतार etc.

In Godde Ramayan, the same word occurs as श्रावण. Compare the following lines:-

माये पुता श्रवोणा तान लागली गा (गीतक)
आरे पुत्राश्रावणा तान लागली गा (रामायण)

शिरवोण in the folk language must have been transformed into the classical Sanskrit tradition by changing its pronunciation to make it more acceptable to Sanskrit scholars.

The story of a young man carrying his old blind parents in Kavadi on pilgrimage and his being unknowingly killed by an arrow of Dasaratha comes in the Valmiki Ramayana. There the name of the youth is मुनिकुमार and not श्रमण, श्रवण or श्रावण He himself tells Dasaratha that he is not a Brahmin and is the son of a वैश्यमुनि. Therefore his being a श्रमण seems to be a later interpretation or conclusion. But he is a carrier of burdens - a representative of those people who carried Indian culture throughout the world in those far off days. We know that वैश्या s were सार्थवाह s merchants, shippers taking not only religion but also merchandise throughout the world. They were the producers of wealth, engaging themselves in कृषि (agriculture), वाणिज्य (commerce) and गोरक्षा (rearing of cattle). We can reduce all the economic activities under these heads.

What is the relevance of 'श्रवण' here? It is this: Kudumbis in Kerala consider him as the ideal of their community. Kudumbis are a hard-working class. They are the tillers of the soil, carriers of merchandise and rearers of cattle in Kerala. No wonder they have a devoted youth and load-carrier as their ideal His being killed by the Kshatriya is also truly symbolic of the situation in Indian polity from ancient times till today.

गोड्डे - What is गोड्डे ? We don't exactly know. In Kerala, Konkanis (especially Kudumbis) in olden days had गोड्डे पडप infront of "Birmo" Temples. This seems to be a kind of penance or a religious ceremony performed by some Bhaktas. We also hear of an earlier idiom गोड्डे नाचप, which means st reet brawls and filthy language tournaments among rogues. Godde performers were truly devoted people when the rite began; but because of various anti-social elements that entered the rites, the meaning itself changed to the worse. Bhaktas transforming themselves into rowdies is a phenomenon with which Indian History is replete. We need not recall examples for fear of giving them immortality. In the present poem गोड्डे means performers of some religious ceremonies. According to Sri Subramanian Godde used to be

taken round in procession with great pomp and show, with the accompaniment of music and song. They used to visit the cremation ground to pay obeisance to the ancestors. As Sri Subramanian records, the last Godde was performed at the Birmo Temple in North Parur in the year 1969.

In Godde Ramayan also Godde may mean Bhaktas of the cult mentioned above. They might have sung Ramayana during their ceremonies or people might have sung Ramayana during the Godde processions.

ओराण or **ओराणी** means a procession especially a wedding procession. It may be related to वरण. वर means श्रेष्ठ selected. The wedding couple are called वरा or होर Konkani folk form of these are होरां, होर, होराण, होराणी. These are the same as ओरां, ओर, ओराण, ओराणी. But both sets mean the same. Here in the context of the poem ओराण or ओराणी means the grand procession which takes the गोड्डे round.

गीतक - Simply means song. It is गींत in the ordinary parlance. Perhaps the word 'गीतक' may have been put in the position of गींत to give it a better look or acceptance.

Lines 1-11

नमो नम

This section containing benediction has eleven lines each sung twice. The eleven benedictions come in the following order:-

1. ॐ : ओंकार : which is the symbol of the Absolute in philosophy.

2. तीन गणां : may mean Brahma, Vishnu and Siva, the Trinity of the Puranic lore.
Why are they called so ? Perhaps it may mean the pariticular God and his paraphernalia. बह्म in ब्रह्मलोक, विष्णु in वैकुण्ठ and शिव in कैलास.

3. गणस्पते : is an address to गणपति, गणेश It may have been formed on the analogy of सरस्पति, वनस्पति, etc.

4.	देव नारायण	:	may refer to some नारायण देव in Goa or even नारायण देव in Karanakod in the vicinity of Ernakulam. It need not perhaps mean any particular deity in any particular temple, but may simply mean नारायण of the वैष्णव or भागवत cult.
5.	चन्द्र सूर्य	:	Moon and Sun.
6.	आकाश गन्धर्व	:	Some etheral beings in the belief system of the community.
7.	धरती माय	:	Earth, the Mother.
8.	भूमी पांचोय माय	:	Five goddesses that are believed to protect the earth.
9.	सातोय दोणि	:	is 7 x 2 = 14, Fourteen worlds of the Puranas.
10.	लोका प्रजा	:	All the people of the world.
11.	गुण्डो फतोरु	:	The round rolling stone, which can also be considered as a symbol of God, for the sake of benediction
नमो नम		:	is the term meaning greetings, So मजे नमो नम may be presumed to mean 'My नमस्कार to you'. What is सेयिंसा सेयिंसा which occurs in every line? According to Sri K.B. Narayana Yogi, it means शें सास शत सहस्त्र = 100 x 1000 = 1 lakh. So सेंयिंसा सेंयिंसा may mean lakhs and lakhs (of नमस्कार here). This word is a true 'folk' in this poem.

Lines 12-18

Here are two अन्धकां. It is said अन्धकां were born very very long ago. With their donation and courtesy were built seven temples. A Rishi was put in charge of the Puja services in the seven temples. He used to live in the royal palace. He used to take all the things needed for the puja in a vessel called उरवुळी. He used to have his bath in the royal tank.

Does अन्धकां mean blind? According to Sri Narayana Yogi, the word means ordinary ignorant people. Being ignorant, they are called अन्धक or blind. As suggested by the Yogi, the two अन्धकां are symbols of primordial man and woman.

To my mind, the word refers to the अन्धक tribe of the Yadavas in Harivansa Purana, Yadavas, the tribe of Krishna contained five sections वृष्णी, अन्धक, भोज, कुक्कुर, and सात्वत. Perhaps the कुनबी community of Kerala may have considered अन्धक among the Yadavas as their pre-historic ancestors. Perhaps there were seven sections among them, each with a separate identity, to represent which they built seven temples. Probably these seven temples which may be in Kerala can be identified, in case some researcher should go round and do some field work.

The Rishi, mentioned here, may perhaps be the, गर्ग महर्षि of the भागवत पुराण. The name of the Rishi comes later in the poem as कळगो मुनि. May be कळगो is a folk form of गर्ग, which can develop in diverse forms as कर्ग, कर्क, करक, करग, and कळग, कळगो is a popular name not only among Kumbis but also brahmins as in कळग पै, कळग पोरोब. दयेणि = दयेन, कृपेन. But this meaning does not fit into the context. दयेणि may be देणी or contribution, donation.

देवुळ देवळ	:	takes the form दौळ.
		दौळा+कडे = दौळाडे = at the temple.
रौळार	:	राज + कुळ + आर = Royal family house.
	:	But the idea of the 'राज' seems to have been lost in this word. So राजा is given separately. रावलो as रावळो may be a local form.
कोप्	:	is a Malayalam word. It may have entered Konkani even earlier as it is originally Dravidian.' कोप्प्' in Malayalam means those accessary items needed for anything. अरियुम् कोप्पुम् in Malayalam means rice and accesories like grams, vegetables, etc. for preparting food. Here it is the items needed for the Puja in the temples.

उरवुळी	:	is a bell-metal vessel. This is उरुळी in Malayalam. उरवुळीं is locative case. ईं at the end is a locative marker, as in धरीं, हातीं, etc.
तोळि	:	Tank.
तोळियां	:	In the tank, तोळियांत.

Lines (19-25)

बेंड	:	Waist.
बोरि	:	भरि, भ changing to ब i.e. losing of aspiratian is a tendency usual in folk language. Thus ख, छ, ठ, थ, फ, will get reduced to क,च,ट,त,प, and घ, झ, ढ, ध, भ will get reduced to ग ज ड द ब.
बुसकळे	:	a full dip in water, head and all
बुसकळे मारप	:	Full dipping in water.
आंग-पांगोय	:	अंग-उपांग all the parts of the body.
गांधा-दुपय	:	Meaning of दुपय not known. It may mean sandal paste marking on the body.
सराणि	:	in haste.
चेंबु	:	A copper vessel to carry water, any vessel of that shape is also called चेंबु.
बोरणु	:	भोरनु having filled.

Lines (26-30)

चावियां घोसु	:	Bunch of keys, a beautiful expression. The usual expression at present is चावियां झोलो.
सोडयलो	:	Kept it hanging from the hand.
धरयली	:	Can be दरयली. Kept it on the head.

Lines (31-33)

दारवोटो	:	Doors.
उदरयले	:	Opened.

कोयरु	:	Rubbish.
शितोडो	:	Sprinkling water after cleaning;
करयलो	:	May be causative, got it done.
करिलो	:	May mean; the cleaning and sprinkling of water was done by the Rishi himself. करि = do (tranitive) करयि = get something done (causative).
निवोजु	:	Folk form of नैवेद्य. It may have changed as follows: नैवेद्य, निवेद्य, निवेज, निवोज. द्य = द + य can change to द or य Later य can change into ज. Likewise it can get reduced to ए, ए can get changed to ओ. निवेद, निवेज, निवोद, निवोज are all possible in folk language.

Lines (34-42)

वेद-विधि प्रकार	:	According to the Vedic instructions. This phrase looks pedantic, not suitable for the folk.
नेत्रां	:	Eyes. A Sanskrit word introduced in later centuries.
दूप = धूप	:	ध loses the महाप्राण pronunciation.
करपूरा आर्ति	:	Camphor arthi. कर्पूर is pedantic, कपूर is the folk form.
सुग्लेप	:	संकल्प, a folk form of the word; taking oath at the time of a ceremony.

Lines (43-46)

देरयली	:	Kept.
भायरि	:	Out. Can also take the form बायरि.
दारवोटे	:	Doors.
दंकीले	:	Closed.

Lines (47-50)

मार्गे मोद्दें	:	On the way.
मार्गे	:	Looks pedantic, not suitable for folk.

Lines (51-66)

Having eaten the Nivoju from the temples distributed by the Rishi, अन्धका gets excited by sexual desire. (मोदमोस फुटलो). From here अन्धका means the woman, who gets pregnant.

नूयला	:	न्हय जाल्यार, or
एक नूयला दोणि	:	One or two.
		न्हय जाल्यार, न्हयल्यार, न्यल्यार, नूयला seems to be line of development in the folk language.
नूयला	:	is seen repeated in several lines.
दुवाळो	:	Strange desires of a pregnant woman
दुवाळो पुरयलो	:	Satisfied all the desires of the pregnant woman.
चांग	:	Good.
हज्जे	:	May be खाद्य, edibles, sweets, delicacies.

It is here that the name of the Rishi as कळगोमुनी appears first. It is कळग मुनि रिषी who satisfies the desires of the pregnant woman. He takes care of the woman during the pregnancy. The word मजे in the last line serves to show that the line is spoken by the pregnant woman herself. The desires regarding भांगार-शिंगार = ornaments, are also fulfilled by the Rishi himself.

Lines (67-72)

बोरिलो	:	भरिलो
अंब्या-तुंब्या दुवाळे	:	desire to eat अंबो, तुंबो
अंबो	:	Mango.
तुंबो	:	Plant with which a kind of dish is prepared by Konkanis.
तुंब्या भाजी	:	is a delicacy in Konkani homes.

Lines (73-76)

धाय : Ten. Can change into दा, losing its aspirate tendency.
Even so घडि = गड़ि in folk songs.

होडाय : Abstract noun from होड = big. Here होडाय means growth.

Lines (77-84)

Rishi gets the सटी celebrated by the neighbour women.

सादु करयलो : Got called, invited.

कसले कार्याक : For what purpose

सांगलो जालो : Happened to say

पुजेयका : You have to perform सटी पुजा a verb form popular in Kerala Konkani meaning duty to be performed. 'का' form at the end looks like a Dravidian form attached to verb roots. It means पुजा करूंक जाय.

गे : is feminine of 'गा' a form of address to males.

सातो वाडिलो : Fed on the seventh day.

जात्रा पेटयली : Looks like the word to word translation of a Malayalam usage. यात्रा अयच्चु = sent off.

पेटय : Send in Kerala Konkani. It is a Sanskrit-Based verb root प्रस्था > पेटय, occurs in व्रजभाषा also. In Kerala it is पेटय. It is quite different from the Goan use of पेटय = to kindle as in वात पेटय = kindle the wick.

Lines (85-92)

The twelfth day function consists of laying the child in the cradle and also the naming ceremony. The neighbour women, having been called by the Rishi, perform the cradle ceremony and the Rishi himself gives the name 'श्रवणांचो वीर' to the child of अन्धका. This name may mean the 'hero of the work-leaders' or 'the hero

among work-leaders', if we follow the root meanings.

दिसाडे	:	On the day
धरयका	:	Has to be placed, must place. 'का' is a Dravidian form having the meaning of duty or obligation.
साद		Call, invitation.
याचे	:	Of this (woman).
बोळयका	:	Also contains the 'का' form of transitive to mean duty or obligation.

Lines (93-98)

दिसिं, मासीं, बरसीं	:	In days, months and years.
करिका	:	Have to go.
श्रवणाडे	:	With श्रवण

The protection and education of the boy is at the hands of कळग मुनि. Also the boy takes up the responsibility of offering puja in the seven temples. The bunch of keys of the seven temples is in his hands now.

Lines (99-107, 108-115, 116-128)

The boy performs puja exactly the same way as used to be done by कळगमुनि.

Lines (129-133)

The boy priest meets both अन्धकां on the way. He drives them away in the same way as is done by Brahmin priests in Kerala, by saying 'मारु'. 'चोरु', 'मारु' may mean दूर सर, पैस वच. 'चोरु' may be an echo word of 'मारु'. The meaning of the word 'जाजे' is not clear. It may mean noise to drive people away, so that they don't approach and touch the priest.

बोरि सर	:	To move to the side.
इन्दूणु	:	Pelting stones.
गाणु	:	गालनु = घालनु
शाप घाल	:	To curse

शाप-श्रापोय : शाप and श्राप. Both mean the same. A mere repetition of synonyms.

The young priest, having been educated under the loving care of the मुनि, does not recognise his own parents, drives them away and even pelts stones at them. It is a great sin that the educated and highly placed are practising in society. He thus gets cursed by his old parents.

Lines (134-150)

The young priest reaches the रौळार and is questioned by कळगमुनि.

नुंवगीता : Asks, a popular verb in Kerala Konkani meaning प्रश्नकरप to inquire.

यंगा : Here, हांगा, अंगा, यंगा, are usual variations.

आडिलो : हाडीलो = brought. (ह found to be dropped).

The boy then explains how he behaved tohis parents.

ओडु : होड. कळगमुनि says that the young man has done a great sin. So प्राछित has to be performed.
He must send कावडी to bring his parents. कावडी is a Dravidian word meaning load lifting bar काव + वडी = to carry + bar (rod). Perhaps the small palanqin-like thing carried by pilgrims on shoulders is of this origin.

सुवर्णा कावडी : A कावडी made of gold.

पेटयका : Has to be sent.

सरसी : Along with.

कुरुंबोळो : कमंडलु. Perhaps कुरुंबोळो has a Dravidian origin.
कुरु + पाळा = Small + Vessel of Areca sheath.

काशी खंडां : काशी राज्यांत = In the Kasi area or part.

तुयें : तुवें

नावंका : न्हावूंक जाय

सेनार : सोनार = Goldsmith.

जायजाल्लें : Necessary.

Lines (151-159)

सादुकराणि : सादुकारान = Because of the invitation or call.
एवीले : आयले = came.
पेटीका : Here to make by beating (gold).
पेट्ट : In Kerala Konkani means beating. It may be related to पीटना of Hindi. पेट्टु दिलो, पेट्टु मारलो = beat (pastense). भूयिं पेट्टप = beating the floor to make it firmer with a पेट्टाणें. The word should be written with double ट, because with single ट, it has a minimal pair. पेट = box. पेट्ट = beating. In the text पेट is retained because that is the form in the Malayalam version.
दिविले : दिलें = gave
जात्रा पेटयले : Sent the Sonars away. This phrase seems to be literal translation of a Malayalam phrase यात्रा अयच्चु = Sent off.

Lines (160-164)

धरयलीं : Placed.
: On the shoulder. खांध is the तद्भव of स्कन्ध of Sanskrit. It can even be reduced to the form खांद. Another तद्भव of the same is the word खांधो or खांदो which means branch of a tree रुका खांदो. फुल्लां समान shows with what joy and ease, he was holding the कावोडि on his shoulder.
देखीले can get reduced to देकीले = seen.
देखील्लें देखील्लें or देकील्लें-देकील्लें = every तीर्थ seen on the way
नांवता : न्हाता.

Lines (165-168)

राति मोध्याह्नि : At mid-might. Usually मोध्याह्न is mid-day. But such constructions are possible in folk language. 'इ' प्रत्यय in this phrase is locative in meaning.

जावूणु	May mean स्वयं, आपणच.
बेला रुका सरसीं	Under the Bilwa tree
तिरंबयली	थांबयली or थामयली

Lines (169-174)

करुम्बोळु	Same as कुरुम्बोळो
पोळ्या	पडल्या = पळ्ळी Seems to be the line of development. There are several word formations in Kerala Konkani on the same pattern. चड + लो = चड + ळो = चळ्ळो = climbed ताण + लो = ताण + ळो = ताळ्ळो = drew पिळ + लो = पिळ् + ळो = पिळ्ळो = squeezed.

Lines (175-180)

निदांतुले सरसराणि	'सरसर' noise heard in the sleep.
उबटलो	उबट + लो = got up, awakened, and stood up.
हस्ती	हस्त = elephant.
सोंडाळ	सूंड = trunk.
मृगया विवश	Got tired by hunt. This is a highly pedantic phrase not at all suitable for folk language. This seems to be a recent adaptation.
तोचि निवे	Is that not the same?
राम राम	This is a mark of the Vaishnav Bhakti movement spread throughout India in the 14th to 17th centuries. Even earlier we saw राम राम म्होणु पुजे सुग्लेपु........ Line 42 राम राम मुण्णु तीनि बुसकळे........ Line 19 देव नारायण in the नमो नम section also shows the influence of the वैष्णव भक्ति movement.
दर्तरेरि	धर्तरेर = भुयिंचेर
पोळ्ळो	पड + लो as explained earlier.

Lines (181-188)

नर–मनिसा रोद : Cry of man. 'नर–मनिस' is a compound word formed of synonyms.

अङ्‌डांतु : अंकांतु = in the lap. ङ+क shifting to ङ्ङ is a Malayalam influence.
संगाति becomes चङ्ङादि in Malayalam.
अंगना becomes अङ्ङ्ना in Malayalam.
The influence of this change has entered Kerala Konkani also.

यो वो : this same.

वोरनु : व्हरनु = having taken.

बूक : भूक = hunger

निसरेयका : Have to relieve.

तान–भूक निसरेय : To relieve the thirst and hunger.

Lines (189-202)

धावुंचो : Will run away

पिराणु : प्राण

जीवोण : जीवन

जीवोण केरोण : जीवन करीन. I shal l bring you to life. I shall cure you.

तूवूं : You yourself.

केसले प्रमाणि : How? How will you cure me?

ताळवे फोंडांतु : in the cerebral pit on the head

हर्द्या फोंडांतु : in the chest pit

बोंबले फोंडांतु : in the navel pit

पावला फोंडांतु : in the hollow of the foot

केळसी : Barber

मोडवोळ : Washerman

लोकु प्रजा : all the people of the world

धरती माय : Mother Earth

मावो : Wound, Wound scar

तेवोणु : (meaning not clear)

Here is an interesting, imaginative dialogue The youth wants the arrow to be removed and the Rajah consoles him saying that he will be nursed back to life. How? -the youth wants to know.
The Raja suggests four ways of treatment. The youth rejeth all the ways, as he is afraid of incurring curse.
What are the four ways suggested?
They are
1. Treating the wound in the cerebral pit.
2. Treating the wound in the chest pit.
3. Treating the wound in the navel pit.
4. Treating the wound in the hollow of the foot.

It seems that these were four methods of treating and nursing the wounds caused by arrows. This looks like a process of मर्मचिकित्सा What exactly is the process, is not clear here. It is a process of acupuncture at the four points mentioned above. From the objectives raised by the youth, we can infer as follows:

For the cerebral treatment, the patient has to be kept in the open in the sun and moon light for days together.
For the treatment in the chest pit, the patient has to go without shave, hair-cut, change of clothes etc.
For the treatment in the navel pit, the patient has to take the help of several people.
For the treatment in the hollow of the foot, perhaps, soil has to be used.
All this looks like a process of flushing out puss and poison by draining out blood.
There fore the youth is afraid of incurring curses from sun and the moon, from barber and washermen from people and from the mother earth.
The gentle soul of the youth is timid of being cursed by them. What use is there if he gets cured and also gets cursed?

Lines (203-212)

ब्रह्महत्या in Sanskrit = the sin of killing a Brahmin. It will get reduced to बिरमहत्ति or even to बिरमति in folk language.

याचेरि : On this, for having killed me.

कर्मविधि : Fate of my karma. My fate as decided by the works I have performed earlier in this life or previous lives.

यावेर मार्गे : On this way.

नेत्रां धांकीलीं : Closed his eyes saying राम राम at the time of death.

राम मन्त्रु जपु करनु : Having recited Rama Nama, with name of God on his lips. Influence of वैष्णव भक्ति is clear here.

Line (213-217)

Line: 216: The blind couple ask the king as if he were their own son. Of course they did not know what happened to the son.

तोडोवु : Delay.

Lines (218-224)

नीय : न्हय

हस्ति पिता ठयलें : I thought the elephant was drinking. ठयलें also takes the form आठयलें in Kerala.

Lines (225-231)

आवुं : हांव

उसूणु : वचून

चेयलों : चोयलों, saw.

बोबो : Plural of बोब, cries.

बोबो घालप : To cry aloud.

Lines (232-237)

अन्धकां जावूणु : Andhakas themselves on their own.

दाकयका : Have to show.

खरसोणु : खरशेवनु, खरश काडून- with great panting. Dasaratha was not used to such kind of work, so he was panting heavily while carrying the load in the Kavadi.

जीब दिगयली : Lengthened his tongue, He had to put his tongue out for breath.

एक हातु : One arm-length. A fine word picture indeed!

Lines (238-245)

मोडें	:	मडें = dead body.
सारि	:	Funeral pyre.
बोवण्डे	:	प्रदक्षिणा, going round.
तूवूं	:	You also.
मोरतोलो	:	Will die.
उडी घेयली	:	Jumped.
तेगयिं	:	All the three.
ओर्ग	:	Members of a group
मोछ	:	मोक्ष

The king performed the funeral rites of all the three and sent them to मोक्ष, as ordained by Sastras.

N.B. Items given below have not been clear to me. Hence I have applied my empirical perception in explaining them.

1. दुपय (Line 23)
2. जाजे (Line 130)
3. मावो तेवोणु (Line 192 and others following).

In spite of my best efforts, I have not been able to satisfy myself regarding the meaning of these terms.

AN OVER-VIEW

Now, having done with a detailed analysis, let us try to have an over-view so as to enjoy its literary qualities. Apart from the benediction in the beginning the story is in three parts. Dasaratha episode from the Ramayana is the most interesting incident. But the poem is not a mere repetition of the epic episode. It also contains the story of the कळगमुनि and his spiritual progeny श्रवोण.

The story narrates how in the far off days two अन्धका were born and how they established seven temples. A Rishi who resides in the royal palace is employed for the religious services at the temples. How he performed the sevices is described in great detail.

In the next part of the story, the अन्धका woman, having been fed on the divine offerings from the temples given by कळगमुनि, gets sexually excited and becomes pregnant. The मुनि looks after her during pregnancy and delivery and also gets the सट्टी and नामकरण performed by neighbouring women. Delineation of दुवाळो, सट्टी, पाळ्यां दुवरप, नामकरण are all in the Konkani tradition. Later the मुनि takes the boy into his charge, educates him and hands over the keys of the temples to him. श्रवोण the son of अन्धका, the newly ordained priest now performs the temple services with great devotion and does everything as used to be done by कळगमुनि.

But slowly the young priest gets so puffed up that he behaves like a bigoted Brahmin. He is careful lest his parents should touch or approach him, shouts at them, pelts stones at them and drives them away without feeding them on temple offerings. कळगमुनि, hears this, reprimands him for the sinful actions and advises him to perform a pilgrimage to Kashi. He must carry his parents in a golden Kavadi. Soon gold is given to the Sonars for making Kavadi and Kurumbolo.

श्रवोण sets out on his pilgrimage carrying his parents on his shoulders. Now comes the Ramayana episode delineated with great beauty and effect.

Let us recall some lines. Lines 165-168 and lines 169 - 174 describe in picturesque detail how the Kavadi was placed under a Bel tree and श्रवोण went in search of water. See with what piquancy the folk poet describes the dearth of water.

बांयकडे गेल्यारि बायिं सुकोणु पोळ्या गा
न्हंयकडे गेल्यारि न्हयिं सुकोणु पोळ्या गा

How Dasaratha heard the sound, shot an arrow in the dark and how the youthful श्रवोण falls down wounded is also sung to great effect. The whole sections from 181 - 188 and 189 - 210 are beautiful dialogues. Straight, unadorned expressions show the beauty of everyday Konkani the most effective way. Every Konkani writer will learn this technique of effective expression, if they want to write real literature.

काडि राया बाणु धावुंचो पिराणु गा
भियो नाकाश्रवोणा जीवोण केरोण गा

See how these simple words bring the whole scene before the minds' eye. The section also delineated श्रवोण s concern for his fellow beings in society like केळसी-मोडवोळ, heavenly bodies like चन्द्र-सूर्य and धरती मायी and लोक-प्रजा around him. The gentle soul is timid of being cursed by them.

The next section is important for a small sociological reference. श्रवोण tells दशरथ that the king will not incur the sin of ब्रह्महत्या, because he considers it only as his कर्मविधि, the fate as ordered by his past actions. But in the Valmiki Ramayana, the youth says that the king will not contract ब्रह्महत्या, because be was the son of only a वैश्यमुनि. Killing is killing, but in the Jurisprudence of ancient India ब्रह्महत्या was a serious sin, whereas the हत्या of a वैश्य, even if he be the son of a मुनि was not serious. Perhaps, Valmiki, whose heart bled with sorrow at the sight of a bird being shot down was laughing at this idea of Brahmin superiority even in connection with death. Compared to the वैश्यपुत्र of वाल्मीकि रामायण see how humane, forgiving and humble श्रवोण the great hero of the labouring classes was.

Now enjoy the immortal picture of Dasaratha drawn by this folk poet:

खरसोणु खरसोणु रायु कांय चलतो गा
एकु हातु जीब रायाणि भायरि दीगेयली गा
कावोडि काडूण रायाणि भूमिंचेरि धरेयली गा

Compare this with what ease श्रवोण was carrying the कावडी. फुल्लं समान कावोडि कांय धरयता गा. That brings to our mind the vast difference between the heroic youth and Dasaratha who is acclaimed to have helped gods in their fight against Asuras. Only a folk poet can appreciate this difference. Now hear the last lines full of pathos:

सारियेक बोवण्डे तीणि अंधकानि घालीले गा
पुता दुखाणि तूवूं कांय मोरतलो गा

इसी सांगूणु अंधकाणि सरियेरि उडी घेयली गा

तेगोयिं ओर्गांक रायाणि मोछाक पावयलीं गा ।

The refrain ॐ गायायि...नमो नम repeated after every turn of the narrative expresses the supreme joy this folk poet felt in narrating this story of श्रवोणांचो वीरु and instils the same in the minds of the listeners also.

Every line of this poem from the beginning to the last arrests our attention. Not a word in excess of what is strictly needed. Every line dovetails with the next and the whole poem is woven into a nice texture, from end to end. Thus it can be seen that this folk poem is one of the invaluable gems of Indian literature.

Now let me point out our historical cultural moorings as can be gleaned from this poem. Godde is a religious rite of Ancestral Worship. श्रवोण brings in Buddhisn and Jainism. कळगो मुनि is the गर्ग मुनि of भागवत, देव नारायण and राम राम brings in the Bhakti movement. माये पुता श्रवोणा may indicate the matrilineal inheritance practised by Kudumbis in the bygone days. What a panorama of cultural unity in diversity through the ages! What a great country and society is ours with all those grand surges in our veins!

We are really proud of having this opportunity of introducing this immortal poem to the outside world. We are sure Sri Subramaniam has done a good job by preserving this gem for posterity.

A NOTE ON LANGUAGE

The language of श्रवोण is the standard Konkani of Kerala today, with a tinge of Kudumbi flavour in pronunciation. As this is a folk poem, its form must have been changing from generation to generation. When and where the poem originated is not known, Yet a strong Kerala presence is discernible.

Here-below we give a few important observations.

PHONOLOGY

The general pattern is in agreement with standard Konkani. A few peculiarities are given below:-

1. ओ changing to ए eg. सोनार – सेनार
चोय – चेय
खरसोणु – खरशेवनु

2. न and ण change eg. कोरोण – करीन
पाणी – पानी
फुलाणि – फुलानि

3. ल and ळ change eg. पौळो – पावलो
फूळ – फूल

4. औ in दौळे = देवुळ may be considered as an idiosyncracy of the informer and recorder.

5. Aspiration at will (adding of sound value 'ह' or dropping of it) is wide-spread in this poem.

eg.	इसि	=	हिसि...	=	thus
	ओराणि	=	होराणि...	=	procession
	नय	=	न्हय...	=	river
	आंगा	=	हांगा...	=	here
	नावुंका	=	न्हावुंका...	=	have to bathe
	गोसु	=	घोसु...	=	bunch
	बोरि	=	भरि ...	=	full
	दरयली	=	घरयली...	=	kept
	गाल्लो	=	घाल्लो...	=	put
	बायरि	=	भायरि..	=	out

The tendency of introducing aspiration in the beginning of a word is a Konkani tendency. De-aspiration is a Dravidian tendeny in Malayalam. Mixing both tendencies is widespread in Kerala Konkani.

6. छ We see क्ष changes to छ as in मोक्ष = मोछ. On what authority Goan writers change 'छ' in इच्छा to इत्सा is not known. We need 'छ' to write several words in Konkani प्रतीछा, प्राछीत, निछेव, उछोव, etc. This is an idea that just arose in my mind when I saw मोछ in this poem.

MORPHOLOGY

1. Dropping of विभक्ति प्रत्यय

There are several instances where विभक्ति प्रत्यय is lost; so much so that the elongated or oblique form is considered sufficient to express the idea of relationship.

eg. निवोजा (ची) उरबुळी
चावियाँ (चो) घोसु
तुम्ब्या (चे) दुवाळे
शेजार (चे) बायलानि
कपूरा (ची) आर्ति
तोळि यां (तु) न्हालो
पाळ्यां (तु) दरोणु
राजा (चे) तोळ्यां (तु)
सोनारां (क) पेटयले
पुजे (क) बयसलो etc.

Dropping क in कडे is a special feature
देवुळा + कडे = देवळाडे
मास + कडे = मासाडे
श्रावणा + कडे = श्रवणाडे

2. ईं प्रत्यय to mean locative, (सप्तमी).
दिसीं, मासीं, वरसीं, हातीं are examples.

3. Assimilation-Forward and backward, eg.

The past tense प्रत्यय 'ल' is found to change to 'ळ' in मूर्धन्य ending verb.eg. पड, चड, ताण and then ड, ण themselves change to ळ.

पड + लो ... पड + ळो ... पळ्ळो
चड + लो ... चड + ळो ... चळ्ळो
ताण + लो ... ताण + ळो ... ताळ्ळो

This type of assimilation never takes place for ता प्रत्यय Kerala, in as we see in the Goan language.

eg. काड + ता ... काडटा ... काट्टा

हाड + ता ... हाडटा ... हाट्टा
ताण + ता ... ताणटा ... ताण्टा
टाळ + ता ... टाळटा ...

4. Incursion of Dravidian into Morphology eg. धातु + का forms
eg. पेटेय + का = have to send
नावुका = have to bathe
करीका = have to do
दीवूंका = have to give.

The use of this 'का' to mean duty or obligation is a Malayalam element which has entered Kerala Konkani. In the Goan usage these should be पेटोवुंक जाय, न्हावूंक जाय, करूंक जाय, दिवूंक जाय, etc.

SYNTAX

The salient point of Konkani syntax is the agreement between subject and verb in some cases and object and verb in others. The General rule in Konkani is seen widely obeyed in this poem. It is this:

1. When the subject does not take any marker, the verb agrees with it in number and gender.

eg. रायु चालिलो
दोनि मासां गर्भु जाविलो
आवसु-बापूस मार्गे पोळ्यायिं
रिषि पूजा करितो
रिषि मन्त्रु जपीता
रिषि कांय उबटलो

2. When the subject takes a marker, the verb agrees with the object in number and gender.

eg. रायाणि रोदु आयकीलो
रायान बाणु काडीलो
श्रवणान नेत्रा धांकीली
श्रवणान पिराणु सोडीलो
रिषणी चावियां गोसु हातींतु सोडयलो
,, उरवुळि मात्यार दरयली
,, दारवोटो धांकीलो
,, द्रोगां अन्धकां देखीलीं
,, निवोज अन्धकां दिवीलो

Now-a-days Konkani writers usually don't perceive this rule and write quite uncouth sentences. If Konkani writers care to learn this folk-song carefully, from the point of syntax, their writings will certainly gain in beauty, power, accuracy and elegance of expression.

VOCABULARY:

A few tendencies can be noted.

1. Sanskritisation - As the poem stands now, it has several तत्सम Sanskrit words. नेत्रां, प्राण, प्रजा, ऋषि, कर्पूर, मार्गे, कार्य, रत्न, सुवर्ण, मृगया विवश, ब्रह्महत्या, कर्मविधि, are examples. We can surmise these तत्सम forms entered the poem in later years replacing तद्भव forms. It can be seen that this Sanskritisation is going on in all Indian languages during the past few centuries.

2. Archaic forms - There are quite a few archaic forms in this poem. eg. सेयिंसा, सुग्लेप, नुयला, हज्जे. These forms are not current in the present day language.

3. Malayalam words - A few Malayalam words have entered the poem. eg. कोप्, उरुवुळि.

Malayalam loan translation of phrases are also observed. eg. जात्रा पेटयले = Translation of यात्रा अयच्चु (Mal.)

गर्भु धरिलो = „ „ गर्भं धरिच्चु (Mal.)

4. Words popular in Kerala, but not in other Konkani areas.

eg. बोब (sin.) बोबो (plural) = Cry, cries, wailing.

तोडोवु (पु) = delay

निवुंग (क्रि) = to ask, to enquire.

5. There are a few interesting compound words formed of synonyms.

eg. लोकु-प्रजा = People

नर-मोनीस = Man, human being

शाप-श्राप = Curse

We invite Konkani scholars to make a deep study of the language aspect as reflected in this poem.

A NOTE ON THE FOLK NATURE OF GITAK:

An analysis of the content and the language of the poem having been done, we are now in a position to consider it as a Folk Poem.

As already noted this गोड्यां ओराणे गीतक is anonymous. When and where it was born is not known. Folk literature is indeed anonymous. But anonymity in itself does not make anything Folk.

A folk poem must needs have the characteristics of oral transmission, by means of which it must pass on from generation to generation. Through the word of the mouth, it gets ingrained in the social consciousness of generations. It is this that gives it a continuity as well as a temdency of slow change in language. This Gitak amply bears witness to this nature.

Simple arche-typal personalities projected in the poem, tender human relationships enunciated, basic emotions of love, fear, sympathy, curse, remorse, pardon and blessedness expressed, changes wrought by birth, growth and death demonstrated--all these are akin to the mood of the Folk.

This folk-mood finds its expression through the 'गा' form in this poem. The simple word 'गा' brings in the atmosphere of Konkani male dialogue in its most primitive form and with it the paraphernalia of speaker and hearer ingrained in it. Repetition of words, phrases and whole lines in perfect rhythm brings in the idea of audence-participation also. All these create an imaginative romantic atmosphere, into which any सहृदय will get absorbed all of a sudden.

From end to end this poem is a complete whole and leaves nothing out as extraneous and nothing as wanting.

The direct introduction of the argument after benediction, its development in slow natural stages, culmination at the climax and the end in pathos full of peace makes the poem highly pleasing. Repetition of the rerfain ॐ गायायि gives the audience the joy of participation in celebrating the great hero. This in essence being the Folk idea, we can certainly acclaim this poem as a great piece in the grand Folk tradition.

जय कोंकणी

SRAVON

GODYAN HORANE GITAK

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